

THE DIAPASON

DEVOTED TO THE ORGAN

First Year

CHICAGO, JANUARY 1, 1910

Number Two

HENRY ERBEN AND HIS WORK

OLD NEW YORK BUILDER WAS ECCENTRIC, BUT HAD IDEALS

Adherence To Principle Instead of Devotion to Commercialism Shown in an Organ of the Early '60's, Now in Chicago.

BY F. E. MORTON.

A certain amount of eccentricity is permitted genius, and the public furnishes toleration, anticipating, of course, large returns upon the investment. Under the present system of organized salesmanship the "genius" is seldom permitted to come into direct contact with the buying public, but this was not always the case. Fifty years ago the personality of the producer was frequently a factor in determining the relative merits of competitive products by the consumer.

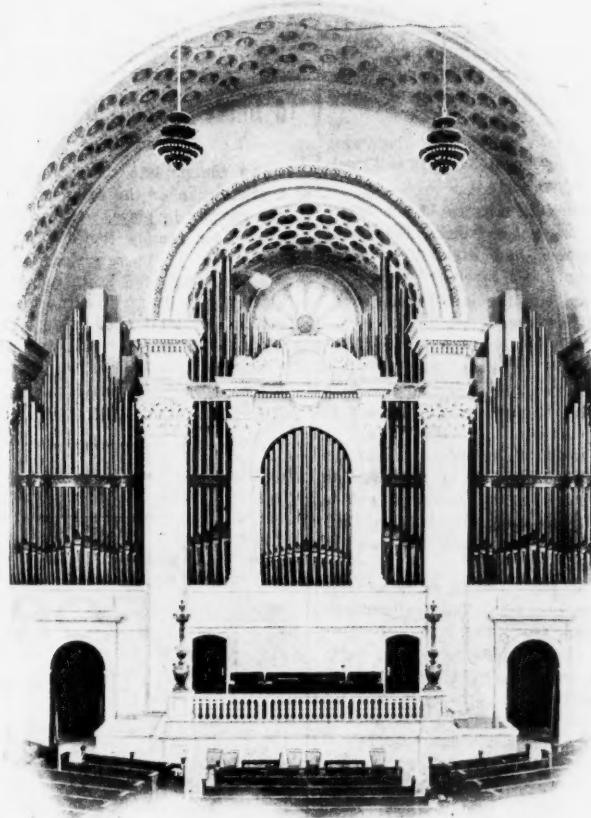
Among the builders of pipe organs it is doubtful if any displayed more eccentricity or was accorded a greater measure of tolerance than was Henry Erben of New York. He had a decided genius for work, recognized no degrees of good and bad, and never sacrificed his ideals to the spirit of commercialism.

This adherence to a fixed principle is reflected in every organ built by him, the one in Old Trinity Church, New York, in 1846, and the one built for St. Paul's Church, Richmond, Va. (in the early sixties), being notable examples. The latter is now in the possession of the Coburn Organ Company, Chicago, and is stored carefully away in their lofts, awaiting the coming of a discriminating committee. A careful examination of this instrument reveals carefully-selected, thoroughly-seasoned material, perfectly joined; chests, frame, trunks, bellows and wood pipes of clear pine that rings like a bell when struck and yet is easily indented by the finger nail; tables and slides of solid mahogany, fitted as perfectly as the piston rod of a locomotive, working freely without "runs." A study of these chests alone would be a liberal education for any workman.

May not a comparison of such workmanship with some of the hurried work and imperfectly seasoned material of today be responsible for the stand taken by M. Widor in favor of the old order of things?

Committees calling upon Mr. Erben stated their needs and financial limitations and he specified the organ. If a committee attempted to urge upon him plans inconsistent with his own, it was dismissed with denunciations emphasized by words from his private vocabulary, expressive if not elegant, his walking-stick frequently assisting both emphasis and exit.

Thus, putting into his product both his individuality and his personality, strong in his likes and dislikes, a



BEAUTIFUL ORGAN IN LARGE BOSTON CHURCH
(Front of Instrument in First Church of Christ, Scientist)

IN EIGHTY-TWO YEARS OLD FIRM HAS BUILT OVER 2,200 ORGANS

Remarkable Record of Hook-Hastings Set Forth in New Issue of Their "Green Book"—Fund of Information.

Hook & Hastings have issued a new "Green Book," as their catalogue is known, and it contains a large amount of information, not only about that old and well-known firm, but concerning many points which arise to puzzle the organ purchaser. As a consequence, it is a volume of general interest. This is the first issue in several years.

One of the significant statements in the summary of points covered is that self-playing organs are a specialty. It is noted also that the Kendal Green, Mass., factory now has branches at Boston, New York, Philadelphia, Chicago and Dallas, Texas.

Established in 1827, the Hook-Hastings company is the oldest, and lays claim to being the most experienced, firm of builders of pipe organs in this country. It has placed more than 2,200 instruments in the last eighty-two

years, and among them are some of the most noted in America.

"We believe," the introduction to the "Green Book" says, "that we are far in the lead in all that is safe, practical and wise in modern organ construction. Our instruments throughout the land are noted for their beautiful and artistic voicing, and everywhere we receive highest praise from musical critics."

Many Hook-Hastings organs have been the largest in the country at the time of their completion. The one in the Boston cathedral is pointed out especially because of the magnificent scale on which it was projected and the grandeur, power and beauty of its tones. Previously the organ in Plymouth church, Brooklyn, N. Y., built in 1865, ranked as the largest. That in the Immaculate Conception

ORGANIST PRAISES UNIT PLAN

EVOLUTION, NOT REVOLUTION, IN NEW STOP ARRANGEMENT

Ferdinand Dunkley of Vancouver, B. C., Sets Forth Decided Advantages in Making Every Register Available From Each Manual.

BY FERDINAND DUNKLEY, F. A. G. O., F. R. C. O.

Christ Church, Vancouver, B. C., Dec. 22.—The "unit" organ is not a revolution, but an evolution, and because it is an evolution it is bound to be the organ of the future. We cannot go backwards. Let us see how it has been evolved.

The possibility of reaching the same set of pipes from different manuals, or from pedals, by means of the electro-pneumatic action, has removed the absolute necessity of having stops more or less of the same character on each manual. Because of what they have been accustomed to, some organists have made themselves believe that stops of a similar class must be of somewhat different character on each manual and at the different degrees of pitch.

As well say that you must have one pair of, say wooden, flutes to go with the rest of the wood-wind of the orchestra, and another pair, say metal, to go with the brass, and so on, ad infinitum, whereas the same flutes, whether wooden or metal, have to do duty in combination with the other "wood-wind," the brass instruments and the strings. It is simply because we were forced to have separate flute stops, separate diapasons, etc., for each manual and the pedals in the old-fashioned tracker organs (which M. Widor would have us return to!), and because they were all unexpressive (except those belonging to the swell), and we were bound to have some of them loud and some of them soft, that builders took advantage of the opportunity while varying their quantity to vary also their quality.

But let us be honest about the matter. It must often have occurred within our experience that we have found in an organ composition that the composer has directed the use, say, of a certain kind of flute on a certain manual, because, maybe, his own organ had that particular kind, and our organ does not happen to have that flute. What do we do? We use whatever flute we have on that manual, if it is soft or loud enough, as the case may be; if it is not soft or loud enough, we go to some other manual that has a flute soft or loud enough for the purpose, no matter what its name may be.

This talk about the stops of a certain class having to possess a distinctive character on each manual is pure nonsense, except in so far as it referred to different degrees of power which was necessary. In the "unit" organ Hope-Jones gives us a flute, for example, of the best possible quality

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and maximum power to start with, and by enclosing it in a cement swell box makes it available at all degrees of power. If it is desirable to have that flute playable from more than one manual, or at other degrees of pitch, or on the pedals, the necessary switches and stop-keys are provided. The same is true of every other set of pipes, but the total number of stop-keys in the largest "unit" organ does not run up to anything like 120 for three manuals, as some critics fear. There are about thirty types of organ stops in existence, and about thirty only. You may have as many of these in a "unit" organ as your purse will allow, and one, two, three or four manuals and pedals to operate them with, and four swell boxes to give them expression. The stops are "extended" to seventy-three, eighty-five or ninety-seven pipes, as may be necessary for thirty-two, sixteen, eight, four and two feet pitch. Foundation-tone stops are put in one swell box, light reeds and flutes in another, heavy reeds in another and string-tone stops in the third.

I have played a whole church service on one manual and pedals, and scarcely missed the other manuals, so far as variety of tone was concerned, for nearly all the stops were on that manual (though not all, be it understood), and I had four swell boxes to give them expression on that one manual. When there is a second, or a third, or a fourth manual, it is to give greater convenience in "getting at" the same number of pipes as a one-manual organ might contain. They can be grouped differently, and are grouped differently, according to the accepted uses of the various manuals. For instance, you will not find the aeoline on the solo manual, the big foundation stops on the choir, or the vox humana on the great, but you will find the big foundation stops and the mighty tuba mirabilis assembled on the solo, and probably all the reeds and strings on the swell. And is it not a convenience to have, for instance, the tuba playable from the great as well as from the solo, the concert flute and, say, the violin diapason, from the great, the swell and the choir?

That is the "unit" organ. And so vast an improvement is it over the old-fashioned kinds that it seems a willful waste of money to continue duplicating stops in the old way and obstinately closing our eyes and ears to the opportunities for variety of expression and tone color undreamed of a generation, or, I should say, a decade ago. I have neither time nor patience to argue with the person who holds that the king of instruments should be unexpressive, but I shall be very glad if what I have said convinces anyone who is fair-minded enough to admit that he is "open to conviction." However that may be, you may mark my words: The "unit" organ has come to stay, and it is the type of organ that will be universal in the future.

SPECIAL COURSE VALUABLE

Walter Henry Hall Directs New Work for Organists at Columbia.

The special course for organists and choirmasters which has been started recently at Columbia University, under the direction of Walter Henry Hall, promises to be exceedingly valuable for organists.

LIKE "MELTED ARCHITECTURE"

PHILIP WIRSCHING, WRITING ON ORGAN MUSIC, IS ELOQUENT

Sacred Memories Woven Around the Builder's Art, Which Has Grown Into an Important Industry Throughout the World.

"The Organ, of all musical instruments, is the most composite as an exponent of art. Ruskin has likened architecture to 'Frozen Music.' He might more aptly have compared organ music with 'Melted Architecture.'

So begins a prelude to "The Organ in Art," published by Philip Wirsching of Salem, Ohio.

"Human ingenuity could not devise another musical instrument that equally embraces and exemplifies collectively the fine arts.

"Organ building is an art around which time has woven many sacred memories, and the very mention of it conjures up visions of monks in the middle ages, toiling in the dim light of some minster church, wedded to their calling, and looking for no reward, except the knowledge that their labors of love will, in the ages to come, stand as a monument, not to themselves personally, but to their craft as organ creators and true lovers of their art.

"As a professional manufacturing business, organ building has gradually developed from the work of these monks of the middle ages until today it is an important industry in both the old and the new world. In addition to having filled always a most important place in the church, the organ at the present time is an adjunct to the auditorium, concert room, theater, fraternity lodge room, hotel and residence.

"The organ is indeed wonderful in its mechanical completeness. Each minute part must be ever ready to perform its function in creating a wonderful tone picture, reflecting the mind of some past master who has spun such delicate webs of harmony among us that our better natures will rise to ennobling thoughts, that might never have been conceived, had not our emotions been aroused. The works of poets and artists need no interpreter to thrill future generations; their pictures and poems may be seen and read, and at least partly understood, by all, but the works of the great tone poets are not so easily interpreted.

"In the early stages of the art, surprising as it may seem, organs were blown by human lungs. In the previous ages a tibia, or pipe, was blown with the mouth and then some dexterous musician discovered that he could play two at once; this, of course, enabled the performer to play two parts simultaneously. What is more natural than that some inventive genius should hit upon the idea of putting several pipes on a chest or box, filled with compressed air and controlled by keys! The next step was to increase the number of pipes to such an extent that a primitive bellows had to be provided to supply wind. At this period the keys were so large and the touch was so heavy that organs were played with the fists instead of the fingers.

"Of course all this happened centuries ago, and since then many builders have lived and died; some have copied and improved upon what others did, and some have originated, until now, in this twentieth century, all we have to do is to press a button and immediately an organ with many melodious voices is awakened, ready to create the harmonies we desire, always prepared to do our bidding, to joy or sorrow with us, to lead us to praise and song or to mourn with us in solemn chant and requiem. Truly the organ is a most faithful interpreter of human emotions."

To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

BUILT OVER 2,200 ORGANS

(Continued from Page One)

church of Boston is one of the more recent productions. Originally built in 1863, it was enlarged and improved in 1902, and has four manuals, a patent electric action, and many costly stops.

Then there is the grand organ in the Christian Science Temple at Boston.

"We claim," say Hook & Hastings, "that no other organ comprises so many important features of tone production and of mechanical, pneumatic and electric appliances, by which such extensive resources may be so easily controlled, and that no other has such grandeur, dignity and beauty of tone."

In its new buildings at Kendal Green this firm greatly increased its facilities and added new machinery, a more powerful engine, large lumber houses, drying-rooms, and all other equipment for handling, storing and preparing lumber in large quantities, and it claims to have the largest and best-equipped plant solely for organ building in existence. The main finishing hall is 80 feet long, 40 feet wide and 45 feet high.

THIS ORGAN

Three Manuals 30 Speaking Stops 1772 Pipes

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For less than half the cost to build new. Number 181



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ORGAN WITH THE ORCHESTRA

DIFFICULTY IN COMBINATION
MAY BE ELIMINATED SOON

Splendid Possibilities are Suggested
When the Maximum "Voltage" as
Well as a Large "Amperage"
Is Given to Tone of Pipes.

The noted Italian composer and organist, Enrico Bossi, has written a concerto in A minor for organ and orchestra, which was performed lately at one of Henry Wood's concerts in London. The London Telegraph critic says:

"Why, I have often wondered, has no composer, since the days of J. S. Bach, succeeded in combining the organ with the orchestra in solo music in a manner that can be described as completely successful? After hearing Mr. Kiddle's admirable performance the wonder is still growing. For here in an emphatic degree organ and orchestra, when joined—I do not say combined—seemed entirely antagonistic. They would not combine. All went well enough at such moments as when the organ was giving out a theme accompanied by the orchestra, but not all the skill of either composer or organist succeeded in merging the organ tones in those of the orchestra in the climaxes. Is the art of combinations, of absolute blending of organ and orchestra, a practical impossibility? Or does the fault lie with the composer, or—I am speaking generally, of course—with the player? Or, again, is the organ, in such music as a modern concerto, a thing entirely out of place, as being unsuitable, and not adapted by its very nature to such an attempted combination?"

This difficulty has often been commented upon; perhaps it may be eliminated when Mr. Hope-Jones evolves his organ of the future. He expects within a few years to see the organ the instrument of every great orchestra, supplying a power and mass, especially in the lowest bass, which no orchestra can achieve at the present day. For in tonal effects addition cannot take the place of concentration. No number of violins could be added together which could produce the effect of one trumpet, and the longest row of double basses cannot greatly raise the team-pressure of that rather lax and dull instrument.

If the old-style organ and orchestra cannot come together effectively it is for a somewhat similar reason—they do not belong to the same scale of intensity. The organ tone has mass but not concentration. It seems pale and flat in comparison with the violins of the piquant reed voices. Occasionally it can be combined with other instruments—since Bach Rheinberger has been specially successful in this, but in general the organ seems meant to reign alone. How the case will be changed when Mr. Hope-Jones shows how the maximum "voltage" as well as a large "amperage" is given to the tone, remains to be seen. He suggests some splendid possibilities.—*Springfield (Mass.) Sunday Republican*.

HENRY ERBEN'S WORK
(Continued from Page One)

staunch friend and an implacable enemy, he was for over half a century a real factor in the complex industry of pipe organ building. He died in 1885.

ROBERT PIER ELLIOT, A LEADER
IN PRESENT-DAY CONSTRUCTIONPresident of the Hope-Jones Company, Who Has Made Impress
in His Experience of Twenty-One Years.

Robert Pier Elliot, the new president of the Hope-Jones Organ company, and one of the leaders among pipe organ builders, was born in Michigan in the year of the Chicago fire, which makes him 38 years old. While attending the high school at Saginaw he was attracted to the Presbyterian church, across the way, during the installation of a pipe organ by W. D. Wood, junior partner of Granville Wood & Sons of Northville. A year or so later Mr. Elliot, having moved to

Then J. T. Austin, who had come with the Farrand & Votey firm and worked with Mr. Elliot for many years, invented his system of construction and offered it to his employers, who had taken on nearly all the new features they cared to use with the Roosevelt system, added to their own inventions. The end was that Mr. Austin was taken up by the other Detroit firm, the Clough & Warren company, whither Mr. Elliot was shortly afterward induced to follow him,



ROBERT PIER ELLIOT
(President of the Hope-Jones Organ Company.)

Columbus, Ohio, with his family, and served a year in his father's manufacturing plant, happened to see and play upon a Wood organ, with which he found some fault in a letter to Mr. Wood. Not long after that Mr. Wood sent for him. Together they tuned, and an offer was made and accepted, and the real start of Mr. Elliot's career dates from that May, twenty-one years ago.

¶

Mr. Elliot was put through a thorough apprenticeship under that able leader, and taken on all erecting trips with either of the Woods. When the Farrand & Votey Organ company of Detroit entered the field, the first step was the purchase of the Northville business, taking the Woods and their men to Detroit. Mr. Farrand's interest in the young man was strengthened by social and church connections, and again every opportunity for advancement was offered. When this company purchased the Roosevelt patents and added the Roosevelt policies and employees to the already leading business and, again, when the alliance with the Aeolian company was formed, Mr. Elliott was well to the front.

taking charge of the sales and general outside business.

¶

When, after a few years of steady progress, this factory was destroyed by fire upon completion of its masterpiece at Hartford, Conn., and Mr. Austin was superintending the building of the first organ in Canada under license to the Kawn organ works, Mr. Elliot organized the Austin Organ company, and arranged for the transfer of the business to Hartford, himself being vice-president of the company, which he was for many years, becoming later secretary, with Mr. Hope-Jones as vice-president, and being responsible, with Mr. Lemare and Carlton Michell, then the Austin's chief voice, and C. T. Ives, at one time the energetic treasurer of the company, for the coming of the noted English scientist to Hartford.

¶

After several months in England about that time, Mr. Elliot returned with the American rights to manufacture the Kinetic blower, the pioneer of the silent or series rotary blowers. He felt that there was money to be made, and that the making of blowers

for the trade was inconsistent with holding office in any one organ company. Moreover, he had strongly disapproved the acceptance of Mr. Hope-Jones' resignation during one of his absences. His growing mining and smelting interests in Mexico were taking much time and he resigned and sold all his organ stock, forming and becoming president of the Kinetic Engineering company of New York, now of Philadelphia, the Rev. J. G. Bierck, the original vice-president, being the president.

¶

Election to office in several Mexican companies necessitated his attention being given fully to his interests there, and in 1905 he became resident in that country, remaining until 1908, when, as commissioner of the Mexican national exhibition at the Crystal palace, he went to London, returning to this country in May, 1909, to become president of the Hope-Jones Organ company, then enlarging its facilities and capital.

¶

Since he has been in that office provision has been made for quadrupling the capital of the company and extending its facilities to a point said to be beyond anything existent in the organ world. And in it all the leading thought of the subject of this article is, that at last a genius and a great man shall come into his own; that the work of Robert Hope-Jones, happy combination of scientist, artist, musician and inventor, henceforth shall be unhampered by lack of capital or of facilities for expression.

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SINGERS AND
ORGANISTS FOR
CHURCH AND
CONCERT ::

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO JANUARY 1, 1910

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

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To Churches and Organists.

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ORGAN FOLLOWS MISSIONARY

How great the field is for the American builder of pipe organs is suggested forcefully by the article in THE DIAPASON on the export business of the Hinners Organ Company of Pekin, Ill. With all the possibilities in the growing demand by churches, and with the new field at home opened by the vogue of self-playing organs in many homes where an organist is lacking, there remains a world-wide field beyond the United States.

Undoubtedly many builders besides the aggressive and prosperous one in Illinois have realized this and likewise have benefited through the spreading of their fame in foreign lands. Meanwhile let us congratulate South Africa, the Philippine Islands, India's coral strand, and any other faraway clime which has had the wisdom to import a blessing in the form of this musical instrument. What could be more fitting than that the American missionary should be followed by the American organ to assist him in his labor?

SHALL THE ORGAN BE IDLE?

"Shall the Church Organ Remain Idle Six Days a Week?" is the question which the Etude of Philadelphia makes the subject of a symposium in its December issue. Clarence Eddy, Raymond Huntington Woodman, William C. Carl, James H. Rogers, E. R. Kroeger, Charles Heinroth and Everett E. Truette are organists who discuss the theme and builders who are quoted are Robert Hope-Jones and J. G. Estey. Others from whom there is to be a word in the future are Harrison M. Wild, H. C. MacDougall, Gerritt Smith, Frederick Maxon, Herve D. Wilkins, Charles E. Watt and Sumner Salter. The questions considered are these:

1. Does the daily use of the organ injure the instrument or benefit it?

2. Do you not believe that the Church should make provision to assist young organists by permitting the free use of the organ during the week, including the cost of motor operation?

3. Do you not consider the organ recital given upon weekdays an integral part of the educational work of the Church?

The majority of those who have

written on the subject believe moderate use of an organ will not cause harm and speak strongly in encouragement of the weekly recital. Messrs. Hope-Jones and Estey are quoted as follows:

Robert Hope-Jones—In my opinion no injury can result to any first-class and properly made organ, either from daily use or from its being left unused for months at a time.

J. G. Estey—Our opinion is that the daily use of an organ will be a benefit rather than an injury to the instrument, provided it is used and not abused. We believe that if the organ is used the churches would be kept at a more uniform temperature, and annoyance and damage from dampness would be avoided.

VALUABLE IDEAS EXPRESSED

As it is the hope of THE DIAPASON to be the forum of the men who make and who use organs, to discuss topics for their mutual information and benefit, it is a distinct pleasure to call attention to the articles contributed to this issue by Mr. Ferdinand Dunkley and Mr. Frank E. Morton.

Professor Dunkley, a fellow of the Royal College of Organists of London and of the American Guild of Organists, is well qualified to judge the merits and advantages of the "unit" system, which, though comparatively new, has such strong advocates among men of the highest standing that it must attract the attention of the organ world.

Mr. Morton's appreciation of a pioneer builder whose work has stood a test which many of his modern successors will do well if they pass it, stamps the writer, who represents a large Chicago firm, as the student and the idealist in his profession, in distinction from the superficial or the commercial builder.

RECITAL BY PROF. ANDREWS

Oberlin Organist Plays at Music Teachers' National Meeting.

One of the features at the meeting of the Music Teachers' National Association at Evanston, Ill., the last week of the year, was the recital Wednesday evening, December 29, in Fisk Hall, by George W. Andrews of Oberlin College on the new organ, built by Casavant Brothers. Professor Andrews expressed admiration for the instrument, a complete description of which was published in the December issue of THE DIAPASON.

Among the organists on the program of the meeting were Harrison M. Wild, who read a paper on "The Relation of Choral Music to General Musical Culture"; Dr. Peter C. Lutkin, whose theme was, "Certain Relative Values in Music," illustrated with unaccompanied chorus singing; Walter Henry Hall of New York, who made a plea for "Distinctive Church Music," and H. Augustine Smith, who dealt with "Children's Choirs in the non-Liturgical Church."

KIND WORD FOR THE DIAPASON.

To THE DIAPASON, a new monthly devoted to the organ, Music News offers congratulations on the neat appearance of its first issue, and wishes for a long and prosperous career for the little paper. Mr. S. E. Gruenstein, a critic of much experience, and organist at the Lake Forest Presbyterian Church, is the editor of this new paper.—Music News, Chicago.

BUSY DAYS FOR ARCHITECT

MANY LARGE ORGANS PLANNED
BY W. H. DONLEY IN LAST YEAR

Indianapolis Musician and Designer Assists Both the Builder and the Purchaser and Obtains Valuable Results.

Indianapolis, Ind., Dec. 20.—W. H. Donley, concert organist and organ architect, is having all he can do designing instruments for some of the largest churches and public buildings in the country. His unique work, assisting the church committee and supplementing that of the man who undertakes to build the organ, novel as it is, quickly attracted attention to its usefulness.

Contracts by Mr. Donley this year, with organs already completed or in process of construction, follow:

Three-manual organ for the First M. E. Church, Clarksburg, W. Va. Built by the Hann-Wangerin-Weickhardt company, Milwaukee.

Three-manual organ, First Presbyterian Church, Champaign, Ill. Built by the Bennett Organ company, Rock Island, Ill.

Two-manual organ, with chimes and echo organ, for First M. E. Church, University Place, Neb. Built by M. P. Moeller, Hagerstown, Md.

Two-manual organ, with echo organ and chimes, for the Scottish Rite Cathedral, Fort Wayne, Ind. Built by the Bennett Organ company, Rock Island, Ill.

Two-manual organ for the Hyde Park M. E. Church, Tampa, Fla. Built by the W. W. Kimball company, Chicago.

Three-manual organ to be built for the North Baptist Church, Detroit, Mich.

Mr. Donley has also just closed a contract for planning a fine organ for the Mohammed Temple, Peoria, Ill., and the plans will be sent to the builders soon. He has plans in hand for a large three-manual organ for Seattle, Wash.

His experience as a church and concert organist, and thorough acquaintance with all kinds of organ construction, fit him in an exceptional manner to protect the interests of those desiring high-grade instruments. He professes to be absolutely independent in his work, being willing that any firm that can show him that it can do the work properly shall build organs for him.

The Bennett Organ Co.

ORGAN BUILDERS

ROCK ISLAND, ILLINOIS

December 13, 1909.

Mr. S. E. Gruenstein,
Chicago, Illinois.

My dear Sir:—We have received a copy of THE DIAPASON. To prove to you that I am interested in it, every word has been read. I heartily approve of same and wish you success. It is a much-needed paper, as there has been no medium published in this country devoted entirely to the development of the pipe organ, "the king of instruments." I am sure that all builders will gladly contribute such matters as may be of interest to the reader in general.

I wish to say that one sentence under the head of "Announcement" impressed me more than anything else, as follows: "Although the construction of the king of musical instruments has been brought nearer to perfection in the United States than in any other country during recent years, there is no professional or trade journal recording exclusively the doings in this important field."

I sincerely hope that your paper will dwell principally on the organ construction of this country.

Yours truly,

THE BENNETT ORGAN CO.

R. J. Bennett, President.

DEDICATION AT CHAMPAIGN, ILL.

SEVEN OPEN DIAPASONS ON A SMALL THREE-MANUAL ORGAN

Of Twenty-three Speaking Stops, Bennett Instrument Has Nineteen of Eight Foot, and Only Two of Four-Foot Pitch.

Two organs by the Bennett Company of Rock Island, Ill., were dedicated in December. One was that in the First Presbyterian church of Champaign, Ill., and the other is in the Masonic Temple at Fort Wayne, Ind.

W. H. Donley, F. C. O., F. S. S. L. A., London, of Indianapolis, gave the opening recital on the Champaign three-manual organ December 21. In this instrument the plans provided for seven open diapason registers, the resulting richness of tone being remark-

and 1,231 pipes, the effects obtained by a total of eighteen combined couplers equal those of an instrument of over fifty registers and more than 3,000 pipes. By a scientific development of the harmonics exceptional brilliancy has been secured. The action is tubular-pneumatic and the chests are of a universal type, patented by Mr. Bennett.

FIRST WORK IN PHILIPPINES

Central M. E. Church at Manila Leads in Getting American Organ.

Herewith is published an illustration of an organ installed recently in the Central M. E. Church of Manila, P. I., by the Hinners Organ Company, of Pekin, Ill. It is believed by builders to be the only American pipe organ thus far installed in the Philippines. The church has an American membership, several of the members



ORGAN IN MANILA CHURCH

(Work of Hinners Company for American Church in Capital of Island Possession.)

able. The console presents an unusual appearance, the registers and couplers being controlled by tilting tablets immediately above the swell keyboard. This renders it easy for the performer to see at a glance all the stops and accessories, which can be operated without removing the hands from the keys. The adjustable combinations are placed immediately above the keyboards and are controlled by the same kind of a touch that presses the keys down. The buttons controlling the adjustable pistons are placed in the right stop jamb and are closed by a sliding panel. The exact condition of the speaking registers and couplers is shown at all times by a row of indicators above each tablet, furnishing an instant key to the amateur of just what stops are in use.

Special features of the voicing are the first open diapason, in the great organ, the first open diapason and coroneopean in the swell organ, and the open diapason and octave in the pedal organ, which are voiced on heavy wind pressure; the great clarabella and great gamba, which is so voiced that it does not destroy the quality of tone of the registers with which it is combined; the swell vox celeste and oboe, and the choir organ open diapason, flauto traverso and orchestra clarinette. A large number of the registers found in modern organs are of the string family. To provide a suitable bass for these, a pedal dulciana and dolce have been supplied, and the bourdon has been left out. This undoubtedly will attract the attention of organists.

Despite the fact that the organ has only twenty-three speaking registers, nineteen of these being of eight-foot pitch and only two of four-foot pitch,

being United States government officials.

The Hinners Company also has under construction its third pipe organ for Johannesburg, South Africa. The contract was made at the suggestion of an American mining engineer. Employees of the Langlaagte Estate and Gold Mining Company decided to present a pipe organ to a church at Fordsburg, South Africa, and this engineer happened to know of the work in this line produced by the Hinners Company, and suggested that the organ be imported from America. It gave such excellent service and satisfaction that it has led to their receiving two more contracts in that city.

At present the Hinners Company is installing an organ in the Central Christian Church of Austin, Tex., and has a large number of other instruments in process of construction.

CONCERTS AT LOS ANGELES.

The second of the Kingsley popular organ concerts was given on a recent afternoon at the Los Angeles Temple Auditorium, says the Chicago Music News correspondent in that city. It is especially gratifying to notice that the program, which follows, was made up entirely of request numbers, showing as it does that there is a steadily growing appreciation of the best in music:

Overture, "Rosamunde".... Schubert
"St. Ann" Fugue..... Bach
"Morning," Peer Gynt Suite.... Grieg
"Gavotte," from Mignon Thomas
Symphonic Poem, "Le Rouet D'Omphale" Saint-Saens
Siegfried's Funeral March, "Goetterdaemmerung" Wagner
Overture, "Rienzi" Wagner

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GOOD ADVICE ON REPAIRS

EXTREME DRYNESS AND MEN NOT COMPETENT ARE PERILS

More Organs Injured and Aged by Varying Temperatures than by any Other Cause, Says Article by Hook-Hastings Company.

An organ properly built should need little or no repairing for many years, but it may require occasional adjustment and tuning, because every new or old organ is more or less subject to the disturbing effects of changes of season, says the Hook-Hastings company in giving information as to the oft-arising repair question. Sudden changes in the conditions of humidity, often caused by methods of heating, may affect an organ so unfavorably, especially if large and complicated or unusually exposed, as to make re-tuning or re-adjustment necessary, even if recently put in order.

Much damage may often be prevented from artificial heating by having wide evaporating pans in the furnace and keeping these pans filled with water. When steam heat is used, the air should be moistened judiciously with steam jets. More organs are injured and aged by extreme dryness from artificial heating, alternating

with mid-summer humidity, than from any other cause.

An organ often is injured by too much tuning, and when it is affected by changing temperature it may frequently be only temporarily disturbed.

The church in cold weather should be heated to 65 or 70 degrees for tuning, and frequently for adjustment. This is important.

Employment of itinerant tuners, who seldom possess the requisite skill and experience, and never have an interest other than to make their services profitable to themselves, is by no means true economy. Generally done without proper tools, their operations are performed hastily and unskillfully, and often to lasting injury of the pipes, so that eventually the builder must be called upon to make expensive renovation.

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GREAT POWER; FEW STOPS

Ten Registers in Hope-Jones' Product Said To Give Power of Sixty.

Ferdinand Dunkley, now organist of Christ church, Vancouver, B. C., formerly of Touro synagogue and of St. Paul's church, New Orleans, La., has written a commendation of the Hope-Jones organ of which the Elmira, N. Y., builders are especially proud, as it describes their product with rare aptness. Mr. Dunkley wrote recently:

"Now that the organ you have been erecting in Touro synagogue is completed, I want to tell you that no matter from what point of view we look at it, it is simply a wonderful instrument. I would say that though containing only ten extended stops, it has more variety of tone, sweet, delicate and beautiful—or thundering and majestic—as you wish, than an organ of sixty stops built on the old lines; but no organ, however large, of the old style could compare with it in powers of expression. With your

'Unit' system and four cement swell boxes, you have given me a more beautiful organ than could have been obtained from any other builders for three times as much money. Of course, we must not overlook the tone production as a factor in this success. It is in reality the main factor. All the ingenious mechanical systems in the world are worthless if the tone is not there; and after all, in thinking of a Hope-Jones organ, the foremost thought is not of cement swell boxes, 'Unit' system, stop-keys, etc., but of the unrivaled tone of each individual stop. It is that, with all those other things added, which makes the Hope-Jones organ the best in the world today. The United States is indeed fortunate in being the recipient of Mr. Hope-Jones' ripest ideas in regard to tone production and electro-pneumatic action; for this country has suffered peculiarly through deficiencies in these matters, and, since his advent, has jumped from the worst to the best in organ building."

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- The "Weickhardt" Tone Production.

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W. H. DONLEY, 1625 Park Avenue, Indianapolis, Ind.

ORGAN ON WHICH BACH PLAYED.

The old organ in the St. Thomas church, at Leipsic, upon which Bach played for many years, was removed only a few years ago to make room for a new instrument, written George E. Whiting in the Etude. It was an organ with three rows of keys, but not at all the three-manual organ found in this country, or in England, or France, the principal difference being in the upper manual. This was what we should call now an "echo" organ, containing only a few insignificant registers, and running down only to "tenor C." Nevertheless these old German organs possessed many good points. The pedal was excellent and the various diapasons—or rather the registers that made up the principal—in great and choir were of a fine quality.

Bach sat at the organ during the performance of his cantatas and oratorios and directed his small forces from the organ bench. He used the method of "filling in" the part for the organ, writing out only the various parts for the vocalists and instrumentalists. Handel had the same practice

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THE DIAPASON

TWO TYPICAL EXAMPLES SHOW THE LATEST WEICKHARDT WORK

Two-foot Stops and Mixtures Omitted at Kenosha—Organs 200 Feet Apart Connected at St. John's University.

The Weickhardt organ just installed in the Evangelical Lutheran Friedens Church, Kenosha, Wis., by the Hann-Wangerlin-Weickhardt Company of Milwaukee, Wis., shows the excellent modern features of this product. Its principal force lies in the wonderful tonal development and the flexible resourcefulness which admits of an increase in tonal volume and character not common in organs of the usual type.

34

These are the specifications:

GREAT ORGAN.

1. Open Diapason 8 ft. 61 Pipes
2. Melodia 8 ft. 61 Pipes
3. Gamba 8 ft. 61 Pipes
4. Dulciana 8 ft. 61 Pipes

SWELL ORGAN.

5. Open Diapason 8 ft. 61 Pipes
6. Stopped Diapason 8 ft. 61 Pipes
7. Salicional 8 ft. 61 Pipes
8. Flute Harmonic 4 ft. 61 Pipes
9. Oboe 8 ft. 61 Pipes
10. Cornopean 8 ft. 61 Pipes

PEDAL ORGAN.

11. Open Diapason 16 ft. 30 Pipes
12. Bourdon 16 ft. 30 Pipes

13. Octave (from No. 11) 8 ft. 30 Pipes
14. Flute (from No. 12) 8 ft. 30 Pipes

COUPLERS—Swell to Pedal, 8 ft. Swell to Great, 8 ft. Swell to Great, 16 ft. Swell to Swell, 4 ft. Swell Separation. Great to Pedal, 8 ft. Swell to Great, 16 ft. Swell to Swell, 16 ft. Great to Great, 4 ft. Great Separation. Release for Compound Coupler.

ADJUSTABLE COMBINATIONS—Great and Pedal Organs. Release, Swell and Pedal Organs. Release. General Release.

PEDAL MOVEMENTS—Balanced Swell Pedal, Sforzando Pedal, Balanced Crescendo Pedal, Piano Pedal. Great to Pedal Reversible.

MECHANICALS—Swell Tremolo, Automatic Stop and Coupler Indicators. Wind Indicator. Motor Starter.

These specifications were prepared by Prof. W. H. Donley, of Indianapolis, under whose supervision the organ was constructed.

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It will be noted that 2-foot stops, quints and mixtures have been omitted. These are of no service individually to the organist, as they can never be employed for solo effects, and in their place registers have been used which are greatly needed for all forms of church music. All the 8-foot stops represent the principally available resources upon which the comprehensive coupler system is dependent. This is one of the unique and modern features of the Weickhardt organ.

The organ is tubular pneumatic throughout the key, stop and coupler action, the air chests being of the type known as the Weickhardt universal wind chests, patented August 20, 1907. All the pipe work is specially scaled and finely balanced, and in view of the fact that this is a medium-sized instrument, the tonal volume and variety are considered marvelous. The voicing, which is exquisitely beautiful, is entirely the result of Mr. Weickhardt's rare genius and talent.

34

Another organ is being installed by the Hann-Wangerlin-Weickhardt Company in the sanctuary of the chapel of St. John's University, Collegeville, Minn. This instrument is unusual in its tonal structures, being schemed specially for the accompaniment of a large chorus of men's voices. The

specifications are as follows:

GREAT ORGAN.

1. Bourdon 16 ft. 61 Pipes
2. Open Diapason 8 ft. 61 Pipes
3. Gamba 8 ft. 61 Pipes
4. Flauto Amabile 8 ft. 61 Pipes
5. Octave 4 ft. 61 Pipes
6. Rohrfloete 4 ft. 61 Pipes

SWELL ORGAN.

7. Salicional 16 ft. 61 Pipes
8. Horn Principal 8 ft. 61 Pipes
9. Viola 8 ft. 61 Pipes
10. Lieblich Gedekt 8 ft. 61 Pipes
11. Quintadena 8 ft. 61 Pipes
12. Vox Celestis 8 ft. 110 Pipes
13. Flauto d'Amour 4 ft. 61 Pipes

PEDAL ORGAN.

14. Contra Gamba 16 ft. 30 Pipes
15. Sub Bass 16 ft. 30 Pipes
16. Bourdon 16 ft. 30 Pipes
17. Violoncello 8 ft. 30 Pipes

COUPLERS—Swell to Pedal, 8 ft. Swell to Great, 8 ft. Swell to Great, 4 ft. Swell to Swell, 16 ft. Swell Separation. Great to Pedal, 8 ft. Swell to Great, 16 ft. Swell to Swell, 4 ft. Great to Great, 4 ft. Great Separation.

ADJUSTABLE COMBINATIONS—Great and Pedal Organs. Release, Swell and Pedal Organs. Release. General Release.

PEDAL MOVEMENTS—Balanced Swell Pedal, Sforzando Pedal, Balanced Crescendo Pedal, Piano Pedal. Great to Pedal Reversible.

ACCESSORIES—Swell Tremolo, Organ Blower, Automatic Suitable Bass, Wind Indicator, Automatic Register Indicators.

34

The voicing in this organ is of the highest standard and Mr. Weickhardt's rare qualification stands out in all the features. The action is tubular pneumatic. The console is placed about thirty feet from the instrument, directly in the choir space of the sanctuary. Despite this distance the response of the action is instantaneous and the repetition absolutely precise under the most severe tests.

One remarkable feature deserves special mention. The console of the sanctuary organ is connected electrically with a large gallery organ above the main entrance to the chapel. The distance is approximately 200 feet. The gallery organ thereby is not only separately controlled by the console of the sanctuary organ, but can be operated also jointly with the latter. The possibilities of unusual effects and singular combinations are nearly infinite. The most startling tone contrasts and marvelous musical compound tonal varieties are obtainable to so bewildering a degree that one can scarcely imagine what a grand climax will bring forth. The accomplishment is declared a triumph of science and genius in the modern art of organ building.

The organ case is of a special design, rich in beautiful hand carving. The details are in architectural and ornamental harmony with the general equipment of the sanctuary.

BACK FROM TRIP TO COAST.

R. P. Elliot, president of the Hope-Jones Company, has returned to New York after a trip to the Pacific coast. His firm will build an organ for Glenwood Mission Inn at Riverside, Cal., which will be finished in about a year.

R. H. WOODMAN ON FACULTY.

R. Huntington Woodman, a well-known Brooklyn organist, has become one of the faculty of the Institute of Applied Music, Kate S. Chittenden, dean.

PROSPERITY IS GENERAL

Statements from 3,000 Firms Are Compiled by Manufacturers.

That industrial prosperity rules throughout the United States and that the business men of the country expect it to continue is shown in reports from 3,000 representative firms, compiled by the National Association of Manufacturers and made public at New York. John Kirby, Jr., president of the association, summing up the result of the reports, says:

"It is within the bounds of conservatism to say that today, practically two years after our so-called panic, the country has reached a condition of normal prosperity. By normal prosperity is meant to be understood a satisfactory state of manufacturing, selling and collections.

"This statement is not based upon unsupported optimism, but upon such unflailing trade barometers as the agricultural output, bank clearings, manufacturing, movement of freight, and other well-known indications."

In making suggestions as to the best means to maintain a condition of normal prosperity throughout the country, a majority of the manufacturers assert that it is necessary to "keep

down the prices of raw materials and avoid further tariff agitation for the present." It is also necessary, they assert, that those interested in the welfare of the country "preach conservatism and fight wild speculation in real estate and business enterprises in general, as well as in Wall street."

ORGAN FRONT 55 FEET WIDE

Just Installed in St. Rose of Lima Church, Rockaway Beach, L. I.

New York, Dec. 27.—Carl Barckhoff of Pomeroy, Ohio, has placed a large organ in St. Rose of Lima Church, Rockaway Beach, L. I. It is said to be a remarkable instrument because of its large dimensions, the front being fifty-five feet wide. It is tubular pneumatic and the farthest pipes from the keyboard are about fifty feet away, although they speak well and promptly with the simplified tubular pneumatic system, without relay or intermediate. The tone of the organ was highly praised. The church acoustics are good and each sound would duplicate itself almost ten-fold. The Barckhoff company has placed a large organ at Weeping Water, Neb.

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